SBR Draft

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Todd, Lucie Wray and Anderson, House
Other name/site number:
Name of related multiple property listing: NA

2. Location

Street & number: 9 Shadowlawn Circle
City or town: Houston State: Texas County: Harris
Not for publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this (☑ nomination ☐ request for determination of eligibility) meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property (☑ meets ☐ does not meet) the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:
☐ national ☐ statewide ☐ local

Applicable National Register Criteria: ☐ A ☐ B ☐ C ☐ D

State Historic Preservation Officer
Signature of certifying official / Title **Date**

Texas Historical Commission
State or Federal agency / bureau or Tribal Government

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.

Signature of commenting or other official **Date**

State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:

___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register.
___ removed from the National Register
___ other, explain: _____

Signature of the Keeper **Date of Action**

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5. Classification

Ownership of Property

x	Private
	Public - Local
	Public - State
	Public - Federal

Category of Property

x	building(s)
	district
	site
	structure
	object

Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	total

Number of contributing resources previously listed in the National Register:

6. Function or Use

Historic Functions: DOMESTIC/single dwelling

Current Functions: DOMESTIC/single dwelling

7. Description

Architectural Classification: MODERN MOVEMENT/Miesian

Principal Exterior Materials: Brick, Steel, Glass

Narrative Description (see continuation sheets 6 through 7)

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8. Statement of Significance

Applicable National Register Criteria: C

Criteria Considerations: NA

Areas of Significance: Architecture

Period of Significance: 1961

Significant Dates: 1961

Significant Person (only if criterion b is marked): NA

Cultural Affiliation (only if criterion d is marked): NA

Architect/Builder: Anderson Todd; Chambers & Ford

Narrative Statement of Significance (see continuation sheets 8 through 22)

9. Major Bibliographic References

Bibliography (see continuation sheet xx)

Previous documentation on file (NPS):
- _ preliminary determination of individual listing (36 CFR 67) has been requested.
- _ previously listed in the National Register
- _ previously determined eligible by the National Register
- _ designated a National Historic Landmark
- _ recorded by Historic American Buildings Survey #
- _ recorded by Historic American Engineering Record #

Primary location of additional data:
- x State historic preservation office (*Texas Historical Commission*, Austin)
- _ Other state agency
- _ Federal agency
- _ Local government
- _ University
- _ Other -- Specify Repository:

Historic Resources Survey Number (if assigned): NA

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10. Geographical Data

Acreage of Property: 0.44

Coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: NA

1. Latitude: 29.724421° North Longitude: 95.395339° West

Verbal Boundary Description: Tracts 8A and 10, Shadowlawn subdivision, Houston, Harris County TX

Boundary Justification: This is the site historically associated with this property.

11. Form Prepared By

Name/title: Stephen Fox
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Additional Documentation

Maps (See continuation sheets 26-28)

Additional items (see continuation sheets 29-39)

Photographs (see continuation sheets 40-54)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Photograph Log

Todd House
Houston, Harris County, Texas
Photographed by various photographers

Photo 1
Northeast (street) elevation, camera facing southwest.

Photo 2
Southeast elevation showing driveway and rear carport, camera facing southwest.

Photo 3
Southeast elevation. Detail of front entrance, camera facing north.

Photo 4
Entrance foyer, camera facing southwest.

Photo 5
Northea5st (courtyard) elevation, camera facing southwest.

Photo 6
Living room looking into east courtyard, camera facing northeast.

Photo 7
Living room, camera facing southeast.

Photo 8
Case piece between the living room and dining room, camera facing northwest.

Photo 9
Dining room, camera facing southwest.

Photo 10
Kitchen, camera facing southeast.

Photo 11
Detail of steel column and return air register, camera facing southwest.

Photo 12
Detail of Zeiss Ikon door lever in entrance foyer, camera facing northwest.

Photo 13
Detail of dining room table, camera facing northwest.

Photo 14
Detail of bedroom chest of drawer-credenza unit and wall-mounted bookshelves, camera facing northwest.

Photo 15
Detail of bedroom wardrobe-cabinet unit, camera facing northeast.

DESCRIPTION

The 1961 Lucie Wray and Anderson Todd House is a one-story, flat-roofed, steel-framed, brick-walled modern courtyard house located in the Houston, Texas, subdivision of Shadowlawn, an elite residential enclave developed in 1922 near the Broadacres Historic District (NRHP 1980) and the West Eleventh Place Historic District (NRHP 1997). From Shadowlawn Circle all that is visible of the house is a brick screen wall that angles away from the curve of the street to bound the west side of a green lawn studded with mature tree growth. A driveway curves in from Shadowlawn to run parallel to the long south side of the house before terminating in a steel-framed carport in the southwest rear corner of the site. The Todd House is in excellent condition. It has never been substantially altered.

The 1961 Lucie Wray and Anderson Todd House is a one-story, single-family, detached suburban dwelling house containing 3,726 square feet of enclosed space. It occupies a flat lot of slightly less than half an acre on Tracts 8A and 10 in the Houston, Texas, subdivision of Shadowlawn. The house lies approximately three miles southwest of downtown Houston near The Museum of Fine Arts, the Contemporary Arts Museum, Hermann Park, and Rice University.

The Todd House is a rectangle in plan: fifty-four feet wide on its east elevation, facing Shadowlawn Circle, one hundred thirty-eight feet long on its parallel north and south side elevations, and ninety-three feet long on its rear, west, elevation, where the rear wall plane extends to the south to encompass a four-car, roofed carport. The interior living space of the house is organized in a subsidiary rectangle covered by the flat roof plate, which is fifty-four feet wide and eighty-four feet long. This roof plate extends six feet forward of the interior on the east and nine feet forward on the west to shelter paved outdoor terraces. The enclosed living space is fifty-four feet wide and sixty-nine feet long. Brick cavity walls extend beyond the east and west ends of the house to frame an east-end courtyard on the street front of the house that is fifty-four feet by twenty-four feet in area and a rear west-end courtyard that is fifty-four feet by forty-five feet in area.

The design of the house is based on a three-foot-square planning module. The interior ceiling height is 9 feet, 4-3/8 inches. The house is of steel frame construction with a steel roof deck. Black-painted cruciform steel columns, centered on a twenty-one-foot by thirty-foot structural bay, rise inside interior spaces to support a concealed two-way system of steel girders and purlins. The flat roof has a built up graveled surface. The ceiling is white-painted plaster. Perimeter walls are of exposed brick inside and out; non-load bearing partitions are either veneered with plywood or faced with plaster painted flat white. The floors and exterior terraces of the Todd House are dark green terrazzo, poured and ground. Most air-conditioning ducts and electrical conduits are embedded in the house's structural foundation slab.

From Shadowlawn Circle, the house's east front is a windowless plane of gray-rose-colored brick. The house's long north and south elevations, which parallel the side lot lines of the property, are planes of brick broken by a centered wall of glass, twenty-one feet in length, containing a centered, steel-framed, single glass door that is three feet wide and rises the entire nine feet of the exterior wall height. The flat roofline of the house is marked by a black-painted horizontal steel fascia surmounted by a horizontal gravel guard.

The east-facing exterior wall of the living room is a plane of glass consisting of paired panes of one-quarter-inch polished plate glass that are twelve-by-nine-feet in area and a centered pair of steel-framed glass doors, each door three feet wide. The west-facing exterior wall of the four bedrooms consists of nine-by-nine foot planes of plate glass bracketed by single glass doors.

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The house is entered in the center of the south-facing side elevation. A central core, containing storage, utilities, a laundry room, and the chimney of the living room fireplace, is paneled in walnut veneered plywood. Circulation occurs around the perimeter of the core. From the spacious entrance foyer on the south side of the house, visitors enter the living room, which is fifty-four feet long and twenty-two-and-a-half-feet wide. It overlooks the east-facing walled courtyard through the wall of plate glass. A pair of walnut veneered case pieces—a low credenza containing a hi-fi between the entrance foyer and the living room, and a taller shelf-and-cabinet structure between the living room and the dining area—are treated as part of the architecture. Black-painted, cruciform steel structural columns, stationed at regular intervals, rise unobtrusively within the space. The dining area occupies a space on the north side of the central core that corresponds in location and dimensions to the entrance foyer. The galley kitchen is recessed within the central core, completely open to the entrance foyer and dining area but unobtrusive because the counter and appliances are set back from view. A lateral band contains entry passages and three bathrooms that serve four bedrooms overlooking the west-facing rear courtyard. The kitchen, the central bathroom, and both of the bedroom passages are lit by skylights. A four-car, flat-roofed carport is contained by an extension of the back courtyard wall in the southwest corner of the site. The house was designed and built with central air-conditioning.

The Todd House substantially retains its historical integrity. It has never been added to or altered. The house sustained damage in Hurricane Ike in September 2008 when a tree fell and penetrated the roof, causing interior water damage. The house was restored under the direction of the architect.

The Lucie Wray and Anderson Todd House was designed by Anderson Todd, architect. Walter P. Moore & Associates of Houston were structural engineers, Cook & Holle of Houston were mechanical engineers, and Chambers & Ford of Houston were the general contractors. Benson Ford, a graduate of Rice's architecture school, had been a student of Anderson Todd's.

Statement of Significance

The Lucie Wray and Anderson Todd House, designed and built in 1957-1961 in the Houston, Texas, subdivision of Shadowlawn and named for its owners, possesses exceptional value and quality in illustrating and interpreting the heritage of the United States in architecture. It is an architectural type specimen, exceptionally valuable for the study of the mid-twentieth-century period in American architecture, the Miesian style of modern architecture, and the modern courtyard house type, as well as the distinctive characteristics of steel frame construction associated with this style and type. The house represents the work of Anderson Todd, a master architect, and possesses exceptional artistic values. The Todd House relates to the national context of the influence that the Chicago architect Ludwig Mies van der Rohe exercised on architecture in the United States in the 1950s and 1960s. The Todd House is eligible for listing in the National Register of Historic Places because it meets Criterion C in the area of Architecture as an exceptional example of Miesian architectural practices in the United States.

The design and construction of the Lucie Wray and Anderson Todd House exemplify the architectural precepts and methods formulated by Ludwig Mies van der Rohe in the 1940s and '50s for how modern buildings should be planned and built using twentieth-century industrial technology. Anderson Todd, the architect of the Todd House, was inspired by his association with Mies van der Rohe during the design and construction of Cullinan Hall, erected between 1956 and 1958 as the first of two additions that Mies designed to the Museum of Fine Arts, Houston. The Todd House ranks as an exceptional specimen because of the extraordinary rigor and refinement with which Todd applied Mies's methods for integrating the house's exposed steel-framed structural system with its volumetric organization as a flowing sequence of internal spaces that open to walled courtyards through transparent window walls of glass. The subtle, imaginative ways that Todd resolved potential conflicts between Mies's architectural practices and the production of an upper-middle-income, single-family house, freestanding in a conventional, early twentieth-century suburban neighborhood where none of the other houses exhibited such practices, make the Todd House exceptionally valuable for the study of the mid-twentieth-century period in American architecture, the nationwide impact of the Miesian modern courtyard house type, and use of the steel framed method of construction in domestic architecture. The Todd House materializes the nationwide impact of Mies's architectural precepts at an exceptional and extraordinary level of achievement. Because it is such a distinctive and exemplary demonstration of Mies's precepts, the Todd House is worthy of study in illustrating the theme of the nationwide reception and assimilation of modern architectural types, styles, and methods of construction during the mid-twentieth-century, post-Second World War period. When the Todd House was published in the nationally circulated architecture magazine, *Architectural Record* in March 1964, the New York City architect Philip Johnson was quoted as describing it as "more Mies than Mies."[1] In 1987 the celebrated English architectural historian and critic Reyner Banham in assessing the effect that Miesian architectural practices had on mid-twentieth-century Houston, paid special tribute to Anderson Todd's distinction as an interpreter of Miesian architecture.[2]

Historic Context: Influence of Ludwig Mies van der Rohe on Mid-Twentieth-Century American Architecture

The Lucie Wray and Anderson Todd House is an exceptional example of the mid-twentieth-century, Miesian, steel-framed, flat-roofed, brick- and glass-walled courtyard house type. Its Miesian architectural affiliation identifies it with an architectural trend influential in the United States from the late 1940s to the early 1970s: the impact that the distinctive architectural practices of the German-born Chicago architect Ludwig Mies van der Rohe (1886-1969) had on global architecture in the post Second World War period. By emphasizing exposed steel-framed construction and

[1] "An Open Plan for a Family Home," *Architectural Record*, 135 (March 1964): p. 174.
[2] Reyner Banham, "In the Neighborhood of Art," *Art in America*, 75 (June 1987): p. 126.

transparent glass curtain walls as fundamental constituents of modern construction, Mies codified what became one of the most distinctive approaches to modern architecture in the twentieth century, materialized in buildings he designed that are now regarded as landmarks of twentieth-century architecture: the 860-880 N. Lake Shore Drive Apartments in Chicago (1951, NRHP 1980), the Dr. Edith Farnsworth House near Plano IL (1951, NHL 2006), S. R. Crown Hall at the Illinois Institute of Technology (IIT) in Chicago (1956, NHL 2001), the Seagram Building in New York (1958, NRHP 2006), Lafayette Park in Detroit (1958-63, NHL 2015), the Bacardí Building in Tultitlan de Mariano Escobedo, Mexico (1961), the IBM Building in Chicago (1967, NRHP 2010), the New National Gallery in Berlin (1968), and Toronto Dominion Center in Toronto, Ontario, Canada (1969).[3]

Ludwig Mies (Mies was his surname, to which he appended "van der Rohe" to make it sound more impressive) was a Berlin architect who immigrated to the United States in 1938 to head the architecture program at the Illinois Institute of Technology in Chicago. Mies began his U.S. career with an influential, but never constructed, design for a glass-walled, wood-framed and -sheathed house in Wyoming, the Resor House project of 1937-39. In a photocollage that proved to be an influential work of graphic representation of his vision of modern domestic life, Mies transposed a shadow-like representation of converging floor and ceiling planes and vertical columns onto a photograph of the Grand Teton Mountains to imply that modern plate glass technology made it possible to live in nature with only the most minimal thermal separation between inside and outside.[4] Mies amplified this vision of integrating nature and domesticity in his most acclaimed American house design, the Farnsworth House outside Plano IL. Built as a weekend house for a single client in a rural flood plain, the steel-framed house is elevated above grade on widely spaced steel columns. The columns support flat, parallel planes: a steel-framed floor platform and a roof deck. The house's encircling wall is transparent plate glass. A freestanding pavilion house type, the Farnsworth House became a dazzling icon of the mythic ability of modern architecture to liberate domestic life from artificial social constraint and integrate it with nature.[5]

Philip Johnson (1906-2005) had become an ardent admirer and promoter of Mies's approach to modern architecture while a museum curator during the 1930s. In 1940 Johnson returned to his alma mater, Harvard University, to study architecture. There, he built his version of a Miesian courtyard house in a historic neighborhood in Cambridge MA (1942). Johnson appropriated the walled courtyard house type that Mies had explored in the 1930s as a model for setting his small, architecturally non-conforming house into a neighborhood of venerable nineteenth-century houses. The courtyard wall gave him privacy from the street and adjoining properties, enabling him to face the flat-roofed house with a wall of glass.[6] Between 1946 and 1949 Johnson designed and built a second house for himself, a weekend house, the Glass House (NHL, 1997), on a rustic site in New Canaan Connecticut.[7] Inspired by Mies's as-yet unbuilt design of the Farnsworth House, Johnson designed a one-story, steel-framed pavilion totally walled in glass. The Glass House and the Farnsworth House attracted widespread attention not only in the architectural press but also in the popular press because of their radical transparency. A recurring critique of both in the popular press involved the practicality of building totally transparent houses.[8]

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[3] Franz Schulze, *Mies van der Rohe: A Critical Biography*, Chicago and New York: University of Chicago Press and the Mies van der Rohe Archive of the Museum of Modern Art, 1985; *Mies Reconsidered: His Career, Legacy, and Disciples*, ed. John Zukowsky, Chicago and New York: The Art Institute of Chicago and Rizzoli International Publications, 1986.
[4] https://www.moma.org/collection/works/749, Museum of Modern Art, New York, accessed 8 August 2017.
[5] Maritz Vandenberg, *Farnsworth House: Ludwig Mies van der Rohe*, New York: Phaidon Press, 2003.
[6] Mary Kay Judy, Architectural and Cultural Heritage Conservation, http://www.marykayjudy.com/9-ash-street/, accessed 8 August 2017.
[7] Richard Payne, *The Architecture of Philip Johnson*, Boston: Bulfinch Press, 2002, pp. 18-29.
[8] "Glass House: It Consists of Just One Big Room Completely Surrounded by Scenery," *Life*, 27 (26 September 1949): 96; Elizabeth Gordon. "The Threat to the Next America," *House Beautiful*, 95 (April 1953): 126-130; and Joseph A. Barry. "Report on the American Battle Between Good and Bad Modern Houses," *House Beautiful*, 95 (May 1953): 172-173.

While Johnson was an architecture student at Harvard, one of his classmates was a Houstonian, Hugo V. Neuhaus, Jr. (1915-1987). In 1948, Johnson, then in the process of designing the Glass House, was commissioned by the French émigrés, Dominique Schlumberger and John de Menil, to design a flat-roofed, brick- and glass-walled courtyard house for their family in Houston (3363 San Felipe Road, completed 1951). Johnson asked Hugo Neuhaus to be his local associate architect. This led Neuhaus to design a one-story, flat-roofed, steel-framed, brick- and glass-walled modern courtyard house for his family in the Homewoods section of River Oaks, completed in 1950 (2910 Lazy Lane, NRHP 2005), shortly before completion of the Menil House. In 1953, Neuhaus and his partner, C. Herbert Cowell (1913-2007), designed a one-story, flat-roofed, glass-walled courtyard house for the philanthropist Nina J. Cullinan (1896-1983) in the Tall Timbers section of River Oaks (demolished). Neuhaus also introduced another young Houston architect, Howard Barnstone (1923-1987), to Dominique and John de Menil. John de Menil hired Barnstone and his partner, Preston M. Bolton (1920-2011), to carry out minor remodeling and repairs to the Menils' Philip Johnson-designed house, leading Bolton & Barnstone to adopt Miesian practices and the courtyard house type for one of their most publicized houses, the Gerald S. Gordon House in the Houston subdivision of Braeswood (2307 Bluebonnet Boulevard, 1955). Concurrent with Mies's addition of Cullinan Hall to the Museum of Fine Arts, Philip Johnson in collaboration with Bolton & Barnstone designed a master plan and the first three buildings—all examples of steel-framed Miesian architecture—for the University of St. Thomas in Houston (1956-59). Other young Houston architects—Burdette Keeland (1926-2000), William R. Jenkins (1925-1989), Hugo Neuhaus's cousin J. V. Neuhaus III (b. 1926) and his partner Harwood Taylor (1927-1988), Kenneth E. Bentsen (1926-2013), and the firm of Wilson, Morris, Crain & Anderson—adopted Miesian practices. David Haid (1928-1993), a graduate of Mies's architecture program at IIT, was the project architect in Mies's office for the design and construction of the Cullinan Hall addition to the Museum of Fine Arts. From 1960 to 1962, Haid worked in Houston as a design associate of Hugo Neuhaus. This set of circumstances is what led Reyner Banham (1922-1988) to exclaim in 1987 that "next to Chicago, Houston must be the most Miesian city in North America. Quite apart from Johnson's work for the de Menil/St. Thomas connection, and Mies's own extensions to the Museum of Fine Arts, there is also the work of….Howard Barnstone, Anderson Todd, and a small host of their pupils, partners, and followers."[9]

Another expatriate English critic and historian Colin Rowe (1920-1999) was the first to call attention to Houston's distinctive Miesian architectural culture and the prominence of the courtyard house type in it when he illustrated Bolton & Barnstone's Demoustier House (1955, demolished) in his essay, "Neo-'Classicism' and Modern Architecture," written in 1956-57, the only house Rowe cited not located in the suburbs of New York City.[10] This national context was confirmed by Henry-Russell Hitchcock (1903-1987) in his catalogue introduction to the Contemporary Arts Museum's *Ten Years of Houston Architecture* exhibition of 1959. Hitchcock, the foremost U.S.

[9] Franz Schulze, *Philip Johnson: Life and* Work, New York: Knopf, 1994; Mark A. Hewitt, "Neoclassicism and Modern Architecture, Houston Style," *Cite 7: The Architecture and Design Review of Houston*, Fall 1984, pp. 12-15; Frank D. Welch, *Philip Johnson and Texas*, Austin: University of Texas Press, 2000, pp. 36-75; Stephen Fox, "Framing the New: Mies van der Rohe and Houston Architecture," in *Ephemeral City:* Cite *Looks at Houston*, ed. Barrie Scardino, William F. Stern, and Bruce C. Webb, Austin: University of Texas Press, 2003, pp. 252-265; Ben Koush, *Booming Houston and the Modern House: Residential Architecture of Neuhaus & Taylor, 1955-1960*, Houston: Houston Mod, 2006; Ben Koush, *Hugo V. Neuhaus, Jr.: Residential Architecture, 1948-1966*, Houston: Houston Mod, 2007; Jason A. Smith, *High Style in the Suburbs: The Early Modern Houses of William R. Jenkins*, Houston: Houston Mod, 2009; Michelangelo Sabatino, "Heat and Light Thematised in the Modern Architecture of Houston, Texas," *Journal of Architecture*, 16 (October 2011): pp. 703-726; Michelangelo Sabatino and Stephen Fox, "Howard Barnstone: Mid-Twentieth Century Architecture in Houston and the Crises of American Liberalism," *Arris: Journal of the Southeast Chapter of the Society of Architectural Historians*, 25 (2014): 49-63; and Reyner Banham, "In the Neighborhood of Art," *Art in America*, 75 (June 1987): p. 126.

[10] Colin Rowe, "Neo-'Classicism' and Modern Architecture I," in *The Mathematics of the Ideal Villa and Other Essays*, Cambridge: MIT Press, 1976, pp. 119-137; Hitchcock, "Introduction," and Banham, "In the Neighborhood of Art," pp.126-127.

historian of modern architecture during the mid-century period, observed that "…long before Mies himself worked in Houston, his influence was strongest there and this is symptomatic of the period nationally, even internationally." Hitchcock also observed the popularity of the building type of the modern courtyard house in Houston, which he linked to Mies: "the characteristic houses of this new classic period derive largely from certain unexecuted domestic projects of the 1930s. The plan characteristic of Mies's 'court' house projects of before the war are emulated with notable variety and amplitude in Cowell & Neuhaus's Neuhaus House…and…in Bolton & Barnstone's Gordon House."[11] Thus, two years before completion of the Todd House, the Miesian trend of modern architecture and the building type of the flat-roofed, steel-framed, glass-walled courtyard house had been identified by two of the most influential architectural critics of the second half of the twentieth century as characterizing Houston's vanguard architectural scene, especially with respect to the regionalist orientation of mid-twentieth-century modern architecture in the rest of Texas.[12]

By virtue of Anderson Todd's exceptional synthesis of the courtyard house type, steel-frame construction, and the principles of spatial and tectonic organization associated with Mies, the Todd House constitutes an architectural type specimen exceptionally valuable for the study of the mid-twentieth-century period in American modern architecture, the reception and interpretation of the Miesian modern architectural style, and the incorporation of exposed steel frame construction in domestic architecture. The Todd House can be compared with Mies's Farnsworth House and Philip Johnson's Glass House to demonstrate Todd's skill in adapting Miesian practices to a courtyard house type (rather than the pavilion house type exemplified by the Farnsworth House and the Glass House) located in a conventional, early twentieth-century suburban neighborhood setting (rather than freestanding on a country site beyond the visibility of neighboring houses) and designed as a full-time family home (rather than a weekend house for a single person). The Todd House also stands in comparison to Case Study House No. 8 in Pacific Palisades CA (1949, NHL 2006) by the architect and designer Charles and Ray Eames, and the modern country house that Eero Saarinen, Kevin Roche, Alexander Girard, and the landscape architect Dan Kiley produced for Xenia Simmons and J. Irwin Miller in Columbus IN (1957, NHL 2000), both exceptional examples of steel-framed, flat-roofed, glass-walled modern houses that were *not* based on Miesian practices. What is distinctive about the Todd House is Todd's use of the courtyard house type to ensure internal privacy while still incorporating transparent glass window walls.

The Todd House reflects the profound impact that Mies's architecture exerted on Anderson Todd, which led him to adopt and internalize Miesian principles and practices of construction, planning, spatial organization, and materials detailing, even though Todd was never a student of Mies's and was not trained under the curriculum Mies established at IIT. Yet the Todd House is not like any of Mies's American houses. It ranks with such other exceptional examples of steel-framed Miesian domestic architecture that have yet to be listed in the National Register as the houses that the Chicago architects Jacques Brownson (1923-2012) designed for his family in Geneva IL (1952) and David Haid for his family in Evanston IL (1968), both houses (and architects) Todd knew and admired.[13] Like the Letzerich Ranch House outside Friendswood TX by Cowell & Neuhaus, David Haid, Associate (1962, demolished), a long-span, heavy timber-framed, post-beam-and-deck version of Mies's Farnsworth House, Anderson Todd's design of the Todd House

[11] Henry-Russell Hitchcock, "Introduction," exhibition catalogue *Ten Years of Houston Architecture*, organized by Howard Barnstone and Burdette Keeland, Houston: Contemporary Arts Museum, 1959, unpaginated.
[12] On Regionalism in modern Texan architecture see *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B. Canizaro, New York: Princeton Architectural Press, 2007; Lisa Germany, *Harwell Hamilton Harris*, Austin: University of Texas Press, 1991; Mary Carolyn Hollers George, *O'Neil Ford, Architect*, College Station: Texas A&M University Press, 1992; David Dillon, *The Architecture of O'Neil Ford: Celebrating Place*, Austin: University of Texas Press, 1999; and Frank D. Welch, *On Becoming An Architect*, Fort Worth: Texas Christian University Press, 2015..
[13] On the Brownson House see "Heavy Steel in Rigid Frames Can Span Great Spaces," *House and Home* 8 (December 1955): p. 146, and "Glass House is Suspended From Steel Frames," *Architectural Record* 119 (Mid-May 1956): pp. 206-207. On the Haid House see "9," *Architectural Record* 149 (Mid-May 1971): pp. 48-49.

extrapolates from Mies's architectural principles rather than merely transcribing his details to produce the semblance of "Miesian style."[14]

An examination of the constituents of Criterion C demonstrates how the Lucie Wray and Anderson Todd House qualifies as a specimen exceptionally valuable for the study of a period, a style, and a method of construction.

Period: Mid-Twentieth-Century

The Lucie Wray and Anderson Todd House is exceptionally valuable for the study of the mid-twentieth-century period in American architecture because its Miesian modern architectural design, flat roof, steel-frame construction, courtyard typology, and plate glass window walls exemplify American architectural preoccupations of the post-Second World War period. Its exposed structural steel framing, walled garden courtyards, internally exposed brick walls, polished terrazzo floor, plate glass window walls and steel-framed doors, walnut veneered modular plywood panels separated by three-quarter-inch vertical reveals, panelized interior door and over-door assemblies that maintain vertical planar continuity, wall-hung cantilevered kitchen counter and unitized galley kitchen counter-and-cabinet assembly, and kitchen, passageway, and bathroom skylights consistently evoke the design ethos, material preferences, and spatial predilections of modern American architecture of the mid-twentieth-century period. The spatial openness of the house's reception rooms and their visual accessibility to the exterior through plate glass window walls as well as the house's reliance on central air conditioning to combat the discomfort of Houston's long hot-humid summers embody characteristic preferences of modern domestic architecture of the mid-twentieth-century period.

The Todd House exemplifies at an exceptionally high level of refinement the ways American modern architects sought to integrate unconventional designs into conventional suburban settings during the mid-century period. Using the enclosing walls associated with the courtyard house type to ensure the visual privacy that made glass window walls feasible also resolved the problem of the Todd House's relationship to its historically styled neighboring houses, most built in the 1920s. In contrast to their stylistically themed facades, Todd "effaced" the Todd House, substituting a neutral brick wall plane for a conventional front elevation with doors, windows, and a pitched roof. He architecturally resolved the problem of non-conformity with discretion but without compromise. The house's elegant, three-bay carport and the location of its front door on the house's side elevation, accessible from the driveway rather than the street front, underscore the ways that the mid-century fascination with designing for cars was accommodated without sacrifice of dignity or decorum. Todd's exquisite architectural calibration of ceremoniousness and modern spontaneity is evident in the way he recessed the galley kitchen so that it is visually open to and spatially continuous with the entrance hall and dining room, yet without its cabinetry or appliances being visible to arriving or seated guests.

The Todd House is additionally valuable for the study of the mid-twentieth-century period in American architecture because it exhibits the rigor and refinement with which Anderson Todd balanced the requirements of family life with the desire for flowing, open spaces. Johnson's Glass House and Mies's Farnsworth House achieve their remarkable spatial clarity because each contained a single sleeping space and minimal bathroom, kitchen, and closet spaces (the Farnsworth House does have two bathrooms, a long galley kitchen, and storage compartments used as space dividers) and storage space. In contrast to Frank Lloyd Wright's Usonian modern houses, which were designed as economical family houses, the Glass House and Farnsworth House are more polemical in using the program of a weekend house for a single person to assert the primacy of revealed structure, spatial openness, and visual transparency; the Menil House in Houston displays Johnson's subsequent struggle to strike a balance between architectural openness and family accommodation. In planning his house, Todd carefully worked out the relationship between spaces requiring privacy (bedrooms, bathrooms, and the passageways serving them) and those where openness could be expressed. He

[14] "Hugo V. Neuhaus, Jr., Architect," *Arts and Architecture*, 82 (October 1965): pp. 12-13.

organized the bathrooms and passages in an intermediate band between the kitchen and the bedrooms that gives access to the bedrooms, which are aligned to overlook the rear courtyard. The bedrooms fit into the same dimension as the living room. By deliberately calibrating the effect of one planning decision with another, Todd produced a house that manages to satisfy both practical requirements and architectural expectations. The Todd House is exceptionally valuable for a study of its period because the elements of its design were so carefully and deliberately thought through to answer the doubts expressed in the popular press about the practicality and livability of modern residential architecture.

The design and construction of the Todd House intersect themes associated with the mid-twentieth-century period indirectly as well as directly. When the house was published in *Architectural Record* in 1964, Todd identified "servantless operation" as a design goal.[15] This phrase touches on a related pair of historical themes. One is the presence of domestic servants in the operation of upper-income households. In Houston, historically part of the South, domestic servants tended to be African American. Although the Todd family did employ a housekeeper and a gardener, these employees did not live on the property. A separate toilet compartment in the garage, provided for the outdoor staff, does not appear in the published floor plan drawing. The Todd House illustrates the tension between modernist ideals and received social practices, which entailed the maintenance of spatial separation between employers and employees. Although a separate toilet might be justified as a desirable convenience, the central utility core containing the clothes washing and drying equipment is the house's only sequestered "servant" space. The kitchen is not spatially sequestered but is open to the house's reception rooms, ensuring that domestic employees shared the same spaces as the family and their guests. Todd's remark invokes a second historical theme: the specter of a "servant problem," a labor market condition that fluctuated during the first half of the twentieth century as cycles of economic expansion and contraction affected the flow of workers, especially women, into domestic service.[16] In mentioning the absence of servants, Todd subtly coded his household as constituted by people accustomed to the presence of household servants. This phrase touches on the contradiction between representations of modern architecture as emancipatory and egalitarian and the accommodations architects made with existing social attitudes and practices in order to attract clients and get their designs built. In these respects, the Todd House illustrates and interprets the heritage of the United States in the ways that its architecture sought to discretely manage the mid-twentieth century American social issues of class, race, and economic difference.

Style: Miesian Courtyard House Type

The Lucie Wray and Anderson Todd House is exceptionally valuable for the study of the modern courtyard house type. Duncan Macintosh's study *The Modern Courtyard House: A History* (1973) provides a historical context for evaluating the Todd House.[17] During the 1930s, Mies van der Rohe designed a number of one-story, flat-roofed courtyard type houses to be built in the suburbs of Berlin. Only one, the Landhaus Karl Lemke (1933), was constructed.[18] Although Mies did not build any single-family houses in his Chicago years based on the courtyard type (except for the row housing at Lafayette Park in Detroit), other architects, including Philip Johnson, did develop the

[15] "An Open Plan for a Family Home," p. 174.
[16] Faye E. Dudden, "Experts and Servants: The National Council on Household Employment and the Decline of Domestic Service in the Twentieth Century," *Journal of Social History*, 20 (Winter 1986): 269-289. Todd returned to this theme in an interview with Frank Welch: Welch, "At Home with Anderson Todd," *Cite 34: The Architecture and Design Review of Houston*, Spring 1996, p. 49.
[17] Duncan Macintosh, *The Modern Courtyard House: A History*, Architectural Association Papers No. 9, London: Lund Humphries for the Architectural Association, 1973, pp. 16-20 and 35-36.
[18] In 1947 Philip Johnson organized an exhibition of Mies's architecture at the Museum of Modern Art The exhibition and Johnson's catalogue illustrated not only the Lemke House but also studies by Mies for courtyard houses designed between 1930 and 1938. Philip C. Johnson, *Mies van der Rohe*, New York: Museum of Modern Art, 1947, 1978, pp. 94-121.

Miesian courtyard house type. Anderson Todd, while an undergraduate architecture student at Princeton University, visited Johnson's courtyard house in Cambridge soon after its completion.[19] Johnson's Menil House in Houston, despite the fact that it is freestanding on a two-acre site, contains a garden courtyard, as does Cowell & Neuhaus's Neuhaus and Nina Cullinan houses. As architectural historian Ben Koush has demonstrated, the courtyard house type was associated with modern houses in Houston during the 1950s and '60s, although not exclusively with Miesian modern houses.[20] Inasmuch as all these houses were freestanding on landscaped sites, interior courtyards might seem superfluous. But interior courtyards enabled modern architects to design floor-to-ceiling glass window walls that could look into the courtyards without exposing the interiors of houses to the street or neighboring properties. The potential conflict between the desire for internal spatial openness, transparency, and external privacy seemed to be resolved by the use of courtyards, as the architects Peter Chermayeff and Christopher Alexander proposed in their book, *Community and Privacy: Toward a New Architecture of Humanism* (1963).[21] The Todd House combines floor-to-ceiling plate glass window walls with its enclosed front and rear courtyards. Anderson Todd was quoted in *Architectural Record* when the house was published as observing that the design grew out of the "recognition of the opposing problems of a desire for privacy and, yet, the desire for openness and freedom."[22] By virtue of its courtyard house typology, the Lucie Wray and Anderson Todd House contrasts with the ranch house, the dominant postwar, mid-twentieth-century American suburban house type, as well as such other modern house types as the pavilion (e.g.: Mies's Farnsworth House and Johnson's Glass House), the Usonian house type associated with Frank Lloyd Wright, and the vertically organized townhouse.[23]

The Todd House is exceptionally valuable for a study of the application of the modern, Miesian style courtyard house type to the field of mid-twentieth-century American suburban residential dwelling. It represents the exemplary ways Anderson Todd examined and creatively addressed issues of community and privacy as he introduced this novel house type to a conventional American garden suburban neighborhood and planned it to function efficiently as a full-time family residence.

Method of Construction: Steel-Framed House

The Lucie Wray and Anderson Todd House is exceptionally valuable for the study of its steel frame construction. The book *The Modern Steel House* (1996) by the British architectural historian Neil Jackson identifies the historical context for evaluating steel-framed residential architecture built during the twentieth century.[24] Jackson begins his survey (which focuses on the United States, the United Kingdom, and Australia) at the end of the 1920s, when Richard Neutra's Lovell Health House in Los Angeles (1927-29; NRHP, 1971) and Pierre Chareau's Maison de Verre in Paris (1928-32) were designed and built. Jackson examines additional steel-framed modern houses in the United States by the architects Kocher & Frey (Aluminaire House, 1932), and George Fred Keck (House of Tomorrow, 1933, and the Crystal House, 1934, both built at the Century of Progress Exposition in Chicago) before moving on to postwar, mid-twentieth-century developments. Jackson does not examine non-modern residential applications of steel framed construction, such as the Georgian style Minnequa Steel-Framed House in Houston (3257 Reba Drive, Houston, 1928, demolished). Houston was not an arena for architectural experimentation in the United States during the 1930s.

[19] Welch, *Philip Johnson and Texas*, p. 20.
[20] Many of the twenty-four Houston houses Ben Koush surveyed in his thesis are examples of the courtyard house type. Koush, "Houston Lives the Life," pp. 140-202.
[21] Peter Chermayeff and Christopher Alexander, *Community and Privacy: Toward a New Architecture of Humanism*, Garden City: Doubleday, 1963.
[22] "An Open Plan for a Family Home," p. 174.
[23] There seems to be no survey of characteristic mid-twentieth-century American house types. The ranch house, the courtyard house, the pavilion type house, and the townhouse stand out as distinct typologies associated with this period.
[24] Neil Jackson, *The Modern Steel House*, London: E & F. N. Spon/Chapman & Hall, 1996.

Nonetheless a number of houses there and in surrounding communities were constructed using the Stran-Steel system of light steel structural framing, notably the L. D. Allen House in Houston (2337 Bluebonnet Boulevard, 1936, Wirtz & Calhoun), a two-story house of modern design. As Ben Koush documented, the Dan J. Holland House in Baytown TX (117 Crow Street, 1937, Holden, McLaughlin & Associates), was built using the all-steel Motohome system.[25] Steel never competed economically with conventional wood-frame construction systems in the field of residential building in Houston. But beginning in the 1920s it was employed when clients were willing to pay for the increased durability, speed of construction, and fire resistance steel provided.

Jackson examines steel residential construction in Los Angeles, Chicago, and San Francisco during the postwar, mid-century period. He contrasts the flexible, pragmatic use of steel framing evident in Charles and Ray Eames' Case Study House No. 8, Raphael Soriano's Julius Shulman House and Studio, Los Angeles (1950), the Texan-born Craig Ellwood's Case Study Houses No. 16 (1953), No. 17B (1956), and No. 18 (1958), Pierre Koenig's Case Study Houses No. 21 (1959, NRHP 2013), and No. 22 (1960, NRHP 2013), and the houses of A. Quincy Jones and Fred Emmons with the tectonically precise and refined steel-framed houses of Ludwig Mies van der Rohe and Philip Johnson.[26] Jackson notes Mies's and Johnson's propensity for using hot-rolled, standard I and H steel sections, in contrast to the California architects' use of circular pipe columns, bars, and bar joists.[27] What distinguished the California school from the Chicago school (which, for Jackson, also includes Philip Johnson) was the California school's flexibly experimental practices, in which architects searched for economical alternatives to wood-frame, brick veneer residential construction, in contrast to Mies's efforts to conceptualize an architectonic approach to planning and construction based on steel frame construction. Both schools subscribed to fundamental modernist tenets of precision, clarity, and conceptual economy in design, planning, and construction. But the California architects were not as insistently idealizing as Mies.[28] Jackson's study does not acknowledge other American architects working in the arena of steel framed residential design, such as Alfred Newman Beadle (1927-1998) of Phoenix or the Chicago architects Y. C. Wong (1921-2000), Jacques C. Brownson, and David Haid, all three students of Mies.[29] Because Jackson also did

[25] "Steel Frame Home Opened to Public," *Houston Chronicle*, 23 September 1928, Real Estate and Building section, p. 1. Also the advertisement "Built Like a Skyscraper" for the Hartwell Iron Works in *River Oaks: A Pictorial Presentation of Houston's Residential Park*, ed. Don Riddle, Houston: River Oaks Corporation, 1929, unpaginated. See "Stran-Steel Enters Low-Cost Housing With Steel Framing," *Houston Post*, 18 October 1936, Sec, 2, p. 7; "Modernistic Home Slated To Draw Interest," *Houston Post*, 12 April 1936; "Wirtz & Calhoun Move to Houston," *Houston Post*, 20 May 1936; "New Home and Braeswood Development Scenes," *Houston Post*, 22 November 1936; "Honorable Mention: House of Mr. and Mrs. L. D. Allen, Houston, Texas, Wirtz and Calhoun, Architects," *House Beautiful*, 80 (January 1938): 23; Ben Koush, "Home Sweet Motohome: A Prefab Modern Landmark," *Cite 55: The Architecture and Design Review of Houston*, Fall 2002, p. 11. Ben Koush addresses the history of local uses of steel framing in residential construction in "Houston Lives the Life: Modern Houses in the Suburbs, 1952-1962," MArch thesis, Rice University, 2001, pp. 96-108.

[26] In addition to *The Modern Steel House*, pp. 5, 49-64, 76-101, see Elizabeth A. T. Smith, *Blueprints for Modern Living: History and Legacy of the Case Study Houses*, Cambridge and Los Angeles: MIT Press and Museum of Contemporary Art, 1989, for a full exposition of the Case Study program, which was sponsored by the Los Angeles-based magazine *Arts & Architecture* and involved the construction of modern demonstration houses, most built in and around Los Angeles, and many of which were constructed with steel framing.

[27] For Johnson's steel-framed houses of the 1950s see Payne, *The Architecture of Philip Johnson*, and Stover Jenkins and David Mohney, *The Houses of Philip Johnson*, New York: Abbeville Press Publishers, 2001.

[28] Edward R. Ford contrasts Mies's steel detailing, and that of other American architects influenced by Mies, with the practices of the Case Study architects in *The Details of Modern Architecture*, Cambridge: MIT Press, 1990, vol. 1, pp, 266-267, and vol. 2, pp. 217-303.

[29] On Beadle see Bernard Michael Boyle, *Constructions: Buildings in Arizona by Alfred Newman Beadle*, Tempe: Gallery of Design, College of Architecture and Environmental Design, Arizona State University, 1993. On Yau-chun Wong see James Janega, "Y. C. Wong, 79, Chicago Architect," *Chicago Tribune*, 30 August 2000, and Werner Blaser, *Mies van der Rohe: Continuing the Chicago School of Architecture*, Basel: Birkhäuser Verlag, 1981, pp. 218-223. On Jacques Calman Brownson see

not include Texas in his survey, he overlooked the postwar, mid-century Texan architects whose work was affiliated with both the Los Angeles Case Study school and with the Mies and Johnson "Chicago" school.

The Todd House exposes its steel columns internally and its steel-clad roof plate externally. The steel frame comprises pairs of cruciform columns thirty feet apart in the north-south direction, spaced at intervals of twenty-one feet in the east-west direction and supporting a two-way system of steel girders cantilevered twelve feet on their north, south, and west ends, and nine feet on their east end. Three intermediate steel purlins, running north-south, are evenly spaced between the north-south girders. All connections are welded in place. Anderson Todd's layering of steel angles, steel plates, and steel channels to construct the prefabricated roof fascia and gravel guard, his composure of the internal cruciform columns with four angles L's, his precise framing of window and door assemblies with steel tubes, steel plates, and vertical bar mullions materialize the architectonic language of Mies van der Rohe. The unobtrusive but constructionally precise manner in which these standardized, industrially fabricated elements were built up to enclose the house's structural "attic," containing (and concealing) the roof girders, intervening purlins, and the steel decking laid atop the roof's structural grid and capped by a built-up gravel surface, embodies the methods Mies devised to transform modern construction into modern architecture.

The Todd House is of exceptional value in illustrating the construction method of steel framing associated with Mies van der Rohe. The house demonstrates how Anderson Todd incorporated this material into its architectural design by carefully detailing the otherwise ordinary assembly and location of structural columns, capping and sealing the flat roof plate, and framing door and window openings with industrially fabricated components that are composed with the dignity of classical décor.

Work of a Master

The Lucie Wray and Anderson Todd House is exceptionally significant because it represents the work of a master architect, Anderson Todd. Todd's mastery is materialized in the subtlety with which he integrated the house's steel frame construction with other architectural elements. Cruciform steel columns are freestanding in the interior of the house but located so that they do not conflict with the alignment of non-load-bearing partitions or with the placement of furniture. An architectural drawing of the floor plan shows how Todd generated the house's modular grid from the spacing of columns and the span of the beams they support, then located the partitions comprising the central core, kitchen, band of bathrooms and passages, and bedrooms so that partitions comply with the house's three-foot planning module without intercepting structural members. The subtlety of Todd's arrangement of functions is evident in the way that the kitchen is totally open to the entrance foyer and dining room, yet because he recessed the stove, sink, refrigerator, drawers, cabinets, and counter in a galley configuration between bracketing partitions, visitors to the house are only minimally aware of work going on in the kitchen. The band of bathrooms and passages and the related band of four bedrooms demonstrate Todd's ability to construct enclosed private spaces in ways that do not perceptually violate the house's emphasis on spatial openness. Many mid-twentieth-century modern houses based on modular plans feel spatially constricted either because the module is not wide enough, or because its repetition in wall and cabinet assemblies, door and window openings, and ceilings and floors is too visually insistent. Todd imbued the Todd House with a sense of spatial amplitude and what he describes as "generosity" to visually underplay the existence of the planning module, although this module governs the dimensions of wall panels and door and window openings. Todd did not emphasize the house's planning module in either the house's white plaster ceiling or dark green terrazzo floor. These planar surfaces promote perceptions of spatial continuity and expansiveness rather than

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the interview posted on the Art Institute of Chicago's website: http://www.artic.edu/research/jacques-calman-brownson-1923-2012 and Blair Kamin, "Daley Center Architect, Jacques Brownson, Dies at 88," *Chicago Tribune*, 21 February 2012.

insistent subdivision. Todd displayed his mastery of proportion in gauging the interior ceiling height of the house. At 9 feet, 4-3/8 inches, the ceiling ought to seem too low in the living room, which is fifty-four feet wide, an enormous distance in a house that contains only 3,716 square feet of enclosed space. Instead, the proportion of the living room space is perceived as perfect. By deftly balancing solid wall planes, transparent planes of plate glass, and the relationship of the width of openings into the foyer and dining area with the height of the ceiling, Todd constructed a ceiling height that feels lofty while enabling him to employ plywood wall panels milled to standardized dimension, thus observing the modernist principle of material economy. The Todd House's combination of rigorous design discipline, visual clarity, and spatial luxury represents the alchemy associated with Mies van der Rohe, who insisted that the best architecture consisted in *beinahe nichts* (almost nothing).[30]

High Artistic Value

The Lucie Wray and Anderson Todd House exhibits exceptionally high artistic values in its architectural conception, execution, and detailing. The house's precisely calculated brick courses (forty-six), the dark lustrous tone of the terrazzo floor and the flat white of the plaster ceiling plane, the warmth of the pale grayish pink brick and the reflective depth of the matched walnut plywood panels and freestanding case pieces, cut from one log, as well as the meticulously crafted steel columns and door and window frames preserve the exceptional care and craftsmanship with which the house was built, equipped, and furnished. Even such details as the recessed vertical wood grill concealing the return-air register on both sides of the central core, the brushed steel Zeiss Ikon door handle levers, and the black marble-topped cantilevered shelf in the kitchen subtly promote the house's consistent aesthetic of simplicity, durability, and excellence. Anderson Todd credits the quality of the house's construction and finishes to the conscientiousness and skill of the contractor, Benson Ford (b. 1930), a graduate of Rice's architecture program and Princeton's graduate program.[31]

Alexandre Georges's interior photographs, taken when the house was published in 1964, demonstrate that the kitchen remains completely intact and that the way furniture is organized in the living room—with white upholstered sofas and chairs arranged orthogonally on light-colored wool rugs that appear to float on the terrazzo floor—has been preserved. Mixed with the upholstered furniture are steel-framed, leather upholstered Barcelona stools and Barcelona chairs in the foyer and living room, and steel-framed, leather upholstered Brno chairs in the dining room, all designed by Mies in the late 1920s and early '30s, as well as American antique wood side tables and chairs, and Chinese style wood end tables in the living room. A large painting by the Texan abstract painter Joseph Glasco (1925-1996) hangs in the living room and a starburst mobile is suspended from the kitchen skylight. Anderson Todd designed the dining table, a four-foot-by-eight-foot burl wood veneer top supported on four 1-3/4-inch-diameter chrome-plated steel tubes. He also designed the freestanding walnut-veneered credenza and freestanding bookshelf/space divider units in the living room, the chest-of-drawer credenza units and end tables in bedrooms, freestanding three-compartment wardrobe units in two of the bedrooms and larger built-in wardrobe/cabinet units in the other two bedrooms, as well as wall-hung bookshelves. Brochsteins Inc. of Houston fabricated the house's millwork and case pieces. Lighting is provided by movable canister lights, set on the floor, and freestanding floor lamps. These project light upward that is reflected off the ceiling; there are no lighting fixtures in the ceiling. Aluminum air-conditioning supply registers with a brushed satin finish are set in the floor alongside the courtyard window walls, except in the kitchen, where they are mounted in the upper zone of the core wall. The mixture of modern and antique furniture continued a distinctive Houston pattern

[30] Vincent Scully, *American Architecture and Urbanism*, New York: Henry Holt and Company, 1969, revised ed. 1988, p. 191. Scully quotes Mies in his discussion of Cullinan Hall. Also Schulze, *Mies van der Rohe*, p. 231. Ron Witte contemplates the metaphysical implications of "almost nothing" in his essay "Almost Hercules," in *Counting: In Honor of Anderson Todd's 90th Birthday*, ed. Ron Witte, Houston: Rice University School of Architecture, 2011, pp. 8-39.
[31] "An Open Plan for a Family Home," p. 174.

associated with the way that Dominique and John de Menil and Hugo Neuhaus furnished their houses. This pattern was subsequently perpetuated by Howard Barnstone and Houston's foremost modern interior designers Sally Walsh (1926-1992) and Herbert Wells (1924-2010) in their interior installations. Because of the exceptional integrity of the Todd House, its original artistic values continue to imbue the house with an extraordinary degree of tangible and intangible authenticity.

History of Property: Anderson Todd

The Lucie Wray and Anderson Todd House is exceptionally significant because it is identified with Anderson Todd (b. 1921), who as an architect and professor of architecture contributed to the cultural development of Houston and the United States during the twentieth century.[32] The Todd House exemplifies the style of modern architecture associated with Ludwig Mies van der Rohe, with whom Anderson Todd was associated when Todd served as a member of the committee that recommended Mies as architect for an addition to the Museum of Fine Arts, Houston, funded by a gift that Nina J. Cullinan made to the museum the same year, 1953, that Todd married her niece, Lucie Wray. The Todd House is one of the most consistently developed examples of the Miesan modern courtyard house type in the United States. It is associated with the modern movement in twentieth-century architecture and its reception in Houston during the mid-century period, when Houston stood out among U.S. cities because of the prominence of local modern architecture practices affiliated with Mies van der Rohe.

Anderson Todd was born in Washington, D. C. in 1921, the son of Sylvia Leland Barnes (1894-1990) and Forde Anderson Todd (1881-1971). Todd's father was a graduate of the U.S. Naval Academy and a career naval officer who was promoted to the rank of rear admiral in 1938 and retired in 1941 just before the U.S. entry into the Second World War. Admiral Todd's father, Albert Whitner Todd (1856-1924), was a prominent Charleston SC architect; his mother, Martha Anderson (1856-1946), was the daughter of a planter from Anderson County SC. Anderson Todd's mother was the daughter of a distinguished Philadelphia lawyer, John Hampton Barnes (1860-1952), and the granddaughter of William Henry Barnes (1829-1918), a railroad executive and director of the Pennsylvania Railroad at the turn of the twentieth century. Because Anderson Todd's father was transferred frequently, the future architect spent parts of his childhood in Honolulu and in Rome, where from 1926 to 1928 his father was U.S. Naval Attaché. Anderson Todd graduated from St. George's School in Newport RI in 1939 and from Princeton University, where he earned a Bachelor of Arts in Architecture with Honor in 1943 and a Master of Fine Arts in Architecture in 1949. At Princeton he studied under Jean Labatut (1899-1986) and Donald Drew Egbert (1902-1973). Between 1943 and 1946 Todd was on active duty with the U.S. Naval Reserve commanding convoys in the south Pacific, where he served aboard the USS Submarine Chaser 742. Todd attained the rank of lieutenant.

In 1949, on the recommendation of Jean Labatut, Todd was recruited by William Ward Watkin (1886-1952), founding director of the architecture department at Rice University, to come to Houston to teach at Rice.[33] A charismatic and exacting teacher, Todd was promoted to assistant professor in 1951, to associate professor in 1956, and to professor in 1965 in what had become the School of Architecture. Todd was director of the School of Architecture from 1969 to 1972 and acting dean in 1980. In 1978 he was named the Gus Sessions Wortham Professor of Architecture. Todd was the Thomas Jefferson Professor of Architecture at the University of Virginia in 1974. He won Rice University's George R. Brown Award for Excellence in Teaching the first year the prize was awarded (1968) and was honored by

[32] "Todd, Anderson" in *American Architects Directory Second Edition*, ed. George S. Koyl, New York, R. R. Bowker Company and the American Institute of Architects, 1962, p. 707; *American Architects Directory Third Edition*, ed. John F. Gane, New York: R. R. Bowker Company and the American Institute of Architects, p. 921; *Who's Who in America, Vol. 36, 1970-71*, Chicago: Marquis Who's Who, 1970, p. 2288; *Who's Who in America 1980-81, 41st Edition*, Chicago: Marquis Who's Who, 1980, vol. 2, p. 3303; and *Who's Who in America 1992-93, 47th Edition*, Chicago: Marquis Who's Who, 1992, vol. 2, p. 3361.
[33] Nancy Daly, "Design to Teach," *Sallyport*, September 1978, pp. 6-7.

the Texas Society of Architects with its second Edward J. Romieniec Award for Outstanding Educational Contributions (1985) as well as by the American Institute of Architects, Houston Chapter, with its Educator of the Year Award (1986). He retired from teaching in 1992. Todd was instrumental in beginning the Preceptorship Program, which sent Rice architecture graduates to work for well-known architects between their fourth and final years in the Bachelor of Architecture program, and the Qualifying Graduate Workshop, which admitted students with degrees in other fields to an accelerated program leading to a Masters in Architecture, both academic programs that were emulated by other universities. He administered the bequest left by Nina Cullinan to Rice University that funded the Craig F. Cullinan Endowed Professorship, bringing Kenneth Frampton, J. B. Jackson, Spiro Kostof, Colin Rowe, Robert Irwin, and Rem Koolhaas to Rice as Cullinan Visiting Professors between 1984 and 1992.

Anderson Todd served for over fifteen years on the board of directors of Planned Parenthood of Houston. He also served multiple terms as a trustee of the Museum of Fine Arts and twice chaired its building committee. He was a trustee of the Contemporary Arts Museum and chaired its building committee when the museum commissioned the Michigan architect Gunnar Birkerts to design the Contemporary Arts Museum (1972). Todd became a member of the American Institute of Architects in 1956 and was elected to Fellowship in the institute in 1972. At various times he was a member of the Tejas Club, the Bayou Club, the Allegro Association, Bolero, the Houston Philosophical Society, and the Princeton Club of New York.

During his student days, Todd worked for the Philadelphia firm of George W. Pepper & Associates. From 1951 to 1955 he worked for Wilson, Morris & Crain in Houston and also for Staub, Rather & Howze before beginning his own practice in 1956. Todd's formative experience was his encounter with Ludwig Mies van der Rohe. In 1954 Todd and the architects Hugo V. Neuhaus, Jr., Preston M. Bolton, and Ralph A. Anderson, Jr., were invited to participate in a committee convened by the Museum of Fine Arts to recommend an architect to design a master plan for expansion of the museum building and the first phase of the master plan, a gallery for traveling exhibitions funded by Nina Cullinan in memory of her parents. In recommending Mies, and then closely following the process of designing and constructing Cullinan Hall, Todd came to admire the rigorous practices associated with Mies's architecture. In designing the Todd House, which he began to plan in 1957 and which was built in 1960-61, Anderson Todd adhered strictly, yet with great imagination, to Mies's design methodology, producing a house that was acclaimed from the time of its completion.[34]

History of Property: Lucie Wray Todd

The Lucie Wray and Anderson Todd House derives significance from its association with Lucie Wray Todd (1931-2016).[35] Lucie Halm Wray was born in Houston, the only child of Margaret Cullinan (1898-1985) and Andrew Jackson Wray (1900-1981). Her father was an insurance company executive from Waco, Texas; her mother was the daughter of Lucie Halm (1862-1929) and Joseph S. Cullinan (1860-1937) and was born in Washington PA. Lucie Wray's maternal grandfather, J. S. Cullinan, was the founder of the Texas Company (Texaco). In 1939 Lucie Wray moved into the house that her parents built at 3 Remington Lane in the Houston subdivision of Shadyside, designed by John F. Staub (NRHP 1993). Lucie Wray's aunt, Nina Cullinan, was the donor of Cullinan Hall. Nina Cullinan was an ardent environmentalist; she was also the donor of Lucie Halm and Joseph S. Cullinan Park, a nature preserve between Houston and Sugar Land, Texas. She and her sisters, Margaret Cullinan Wray and Mary Cullinan Cravens, acquired

[34] "An Open Plan for a Family Home," pp. 173-176.
[35] "Lucie Wray Todd, 1931-2016," http://www.legacy.com/obituaries/houstonchronicle/obituary.aspx?pid=182031891. *Social Directory of Houston, 1955*, Houston: Social Directory of Houston, 1955; *The Bayou Club of Houston, 1940-2015*, ed. Lacey Neuhaus Dorn, Lucy Herring Chambers, and Lauren Gow, Houston: Bright Sky Press, 2017, pp. 24, 108, 124, 140, 169, 180, 201, 208, 282.

property in Colorado and Fayette counties, seventy-five miles west of Houston, in the early 1950s, where they practiced environmentally conscientious land stewardship. Lucie Wray Todd inherited her parents' property and continued to operate it, with her children, as the Wray-Todd Ranch, a cattle ranch.

Lucie Wray attended Kinkaid School in Houston and Chatham Hall, a girls' boarding school in Chatham, Virginia. She also attended Smith College in Northampton, Massachusetts. She was presented as a debutante by both the Allegro Association of Houston and the Assembly in 1951. At the Assembly ball, she met Anderson Todd, whom she married in 1953.[36] They were the parents of two children, Emily Leland Todd and David Anderson Todd. Lucie Wray and Anderson Todd were divorced in 1987. Lucie Todd's parents, Margaret and Jack Wray, gave her the property in Shadowlawn where her house was built.

Lucie Todd was a co-founder of the Houston Seminar, a non-profit organization led by women that organizes continuing education classes and events focused on a wide array of cultural and public interest topics. She and her children operated the Margaret Wray Charitable Lead Annuity Trust from 1985 to 2000 to provide funding to environmental non-profits and enable them to seek larger grants, and the Magnolia Charitable Trust from 1998 through 2010, which supported environmental initiatives, principally in Texas. Lucie Todd was a member of the Junior League of Houston, the Women's Institute, the Discussion Group, the Bayou Club, and the Garden Club of Houston. Following a short illness, Lucie Todd died on 13 October 2016. Her memorial was conducted at Christ Church Cathedral (NRHP, 1979) and she was buried in the Cullinan family plot in Glenwood Cemetery in Houston.

The Todd House is significant for its association with Lucie Todd and her family, who contributed substantially to the economic, cultural, historical, and environmental heritage of Houston during the twentieth century.

National Significance

The Lucie Wray and Anderson Todd House possesses exceptional value and quality in interpreting the architectural heritage of the United States by virtue of the high degree of integrity of location, design, setting, materials, workmanship, feeling, and association that it exhibits. It embodies the distinguishing characteristics of an architectural type specimen exceptionally valuable for the study of the mid-twentieth-century period in American architecture, Miesian modern architectural practices, the courtyard house type, and methods of steel framed residential construction. Recognition of the Todd House's exceptional architectural caliber at the time it was built came in the form of a First Honor Award from the American Institute of Architects, Houston Chapter, in 1966 and publication in the most widely circulated American architectural journal of the mid-century period, *Architectural Record*, in March 1964.

What stands out about the Todd House is the continual reaffirmation of the house's exceptional architectural significance through publication and tours. This can be seen in the presentation by the American Institute of Architects, Houston Chapter, of the chapter's Fifty Year Award to the Todd House in 2017 and the house's continued publication, long after it ceased to be new, in *Houston Home & Garden* magazine (October 1978), *Cite: The Architecture and Design Review of Houston* (Fall 1984), the *AIA Houston Architectural Guide* (1990, 1999, 2012), *Ephemeral City:* Cite *Looks at Houston* (2003), published for the Rice Design Alliance by the University of Texas Press, *Counting: In Honor of Anderson Todd's Ninetieth Birthday* (2011) published by the School of Architecture at Rice University, and *The Buildings of Texas: Central, South, and Gulf Coast*, published by the University of Virginia Press for the Society of Architectural Historians as part of the society's Buildings of the United States series (2012).[37]

[36] Betty Ewing, "Assembly Presents Debs," *Houston Chronicle*, 28 December 1976, Sec. 4, p. 2.

[37] "An Open Plan for a Family Home," pp. 173-176; Carol Sama, "4 Environments: You Are How You Live: Spaced Out,"

By virtue of its inclusion on tours organized by the Rice Design Alliance (1983, 2013), Houston Mod (2011), and the Society of Architectural Historians for its fifty-second annual national conference in Houston (1999), the Todd House continues to be recognized as an exceptional work of mid-twentieth-century modern architecture.

The Todd House reflects an important aspect of the history of architecture in the United States because it is such an extraordinarily consistent and well-preserved example of the influence of the master architect, Ludwig Mies van der Rohe, on the practice of American architecture in the 1950s and '60s. It retains a high degree of integrity in its suburban neighborhood setting of 1920s eclectic country houses, with whose architectural conventions the Todd House purposefully but unobtrusively contrasts. It retains a high degree of design integrity because the house has been well maintained and has remained unaltered during the course of its history. It retains a high degree of integrity of setting inasmuch as the house, including the exterior walled courtyards, carport, and driveway, remain intact and unaltered. It retains a high degree of integrity of materials: brick walls, terrazzo paving, plate glass windows and doors, and structural steel framing and roofing, which remain unchanged. It retains a high degree of workmanship evident in the exterior and interior details of the house. It retains a high degree of feeling of the mid-twentieth-century modern period by virtue of the preservation not only of its architectural components but also of its furniture, lighting, and equipment. It retains a high degree of integrity of association linking this property to a particular past and place, not only for its connections to Lucie Wray Todd and her family, and its architect Anderson Todd, but also to the luminaries of mid-twentieth-century architectural and artistic culture who were entertained there: the museum directors James Johnson Sweeney and Philippe de Montebello, artists Alexander Calder, Joseph Glasco, and Robert Irwin, architects Ludwig Mies van der Rohe, Philip Johnson, Louis I. Kahn, Paul Rudolph, Gene Summers, Charles Eames, O'Neil Ford, Alison and Peter Smithson, Cedric Price, and James Stirling, engineers Fazlur Khan and Ove Arup, critics and historians Kenneth Frampton, J. B. Jackson, Peter C. Papademetriou, Spiro Kostof, and Richard Ingersoll, and civic leaders Oveta Culp Hobby, George R. Brown, Herman Brown, and Dominique de Menil.[38]

The Lucie Wray and Anderson Todd House achieves a national level of significance because it relates primarily to a national context in terms of Anderson Todd's exposure to and interpretation of mid-twentieth-century, Miesian modern, steel-framed architecture and his application of these practices to the courtyard house type. The Todd House relates to such exceptional examples as Mies's Farnsworth House, Philip Johnson's Glass House, and Charles and Ray Eames's Case Study House No. 8 by contrast, in that it exemplifies the courtyard house type rather than the pavilion house type and was constructed in a conventional garden suburban neighborhood rather than occupying a landscaped site with no visible neighbors. It is also comparable to Philip Johnson's Glass House and the house and studio of the architect Alden B. Dow in Midland MI (1936, NHL 1989) in that, though based on architectural practices associated with an originating architect (Frank Lloyd Wright in the case of the Dow House and Studio), it is such a masterful and authoritative interpretation of these practices that it achieves exceptional value as an architectural type specimen for studying these practices.

Houston Home and Garden 5 (October 1978): p. 109; Mark A. Hewitt, "Neoclassicism and Modern Architecture—Houston Style," *Cite 7: The Architecture and Design Review of Houston*, (Fall 1984): pp. 12-15; Stephen Fox, *AIA Houston Architectural Guide*, Houston: American Institute of Architects, Houston Chapter, 1990, p. 107; 1999, p. 95; 2012, p. 175; Frank Welch, "At Home with Anderson Todd," *Cite 34: The Architecture and Design Review of Houston*, Spring 1996, pp. 48-49; Stephen Fox, "Framing the New: Mies van der Rohe and Houston Architecture," in *Ephemeral City:* Cite *Looks at Houston*, ed. Barrie Scardino, William F. Stern, and Bruce C. Webb, Austin: University of Texas Press, 2003, pp. 252-265; *Counting: In Honor of Anderson Todd's 90th Birthday*, ed. Ron Witte, Houston: Rice University School of Architecture, 2011; *Buildings of Texas: Central, South, and Gulf Coast*, ed. Gerald Moorhead, Charlottesville: University of Virginia Press, 2012, p. 343.

[38] Anderson Todd recalled that Charles Eames, while visiting at 9 Shadowlawn, telephoned Peggy Lee and persuaded her to sing *Fever* over the phone to Todd. He also recalled that a delegation of architecture faculty members from IIT toured the house. Anderson Todd to David Todd, 17 March 2017.

In a local context, the Todd House can be compared to other Houston area sites listed in the National Register at a national level of significance. The Farnsworth and Chambers Building (1956, MacKie & Kamrath, NRHP 2009), the Apollo Mission Control Center (NRHP 1985), the Space Environment Simulation Laboratory (NHL 1985), and the Saturn V Launch Vehicle (NRHP 2003) are listed for their association with the programs of the National Aeronautics and Space Administration. The Astrodome (1965, Wilson, Morris, Crain & Anderson and Lloyd, Morgan & Jones, NRHP 2014) is listed for its Architecture and Engineering significance, and the Rothko Chapel (1970, Philip Johnson and Barnstone & Aubry, NRHP 2000) is listed for its association with the artist Mark Rothko. The Todd House achieves national significance because of the exceptional consistency and refinement of its architecture. Other Houston properties—Cullinan Hall and the Brown Pavilion of the Museum of Fine Arts, Houston; the Dominique Schlumberger and John de Menil House; the Gerald S. Gordon House by Bolton & Barnstone; Strake Hall, Jones Hall, and Welder Hall at the University of St. Thomas—might also qualify for listing at a national level of significance but have yet to be nominated to the National Register. These properties also relate at a high level to the context of Miesian modern architecture. Within this rarified context, the Todd House demonstrates an exceptional level of architectural excellence, architectonic consistency, and integrity.

The Todd House achieves national significance because it demonstrates at an exceptional level of achievement and integrity the nationwide impact of Mies's distinctive architectural practices, and how they were distributed to diverse geographical locales and interpreted in ways affected by the diverse cultural character of the United States. Lucie Wray Todd's family connection to her aunt Nina Cullinan, Nina Cullinan's gift of funds to build an addition to the Museum of Fine Arts and her stipulation that an architect of exceptional reputation be retained to design it as part of a master plan of expansion, Anderson Todd's participation in the recommendation of Mies as the architect of the Cullinan Hall addition to the museum, and the close working relationship that developed between Todd and Mies in 1954-58 during the design and construction of Cullinan Hall are intangibly associated with the Todd House. The last photograph in Franz Schulze's acclaimed biography, *Mies van der Rohe: A Critical Biography* (1985), shows guests at the memorial service held for Mies in S. R. Crown Hall at IIT on 25 October 1969. In the front row are Mies's family, his eulogist, James Johnson Sweeney, director of the Museum of Fine Arts, Houston, Philip Johnson, and Phyllis Lambert. Seated in the row just behind are Nina Cullinan and Anderson Todd.[39]

Conclusion

The 1961 Lucie Wray and Anderson Todd House is nominated to the National Register of Historic Places under Criterion C in the area of architecture at a national level of significance because it is one of the most outstanding examples of a Miesian, steel-framed, courtyard type house of the mid-twentieth-century period in the United States, is the work of a master architect, and preserves its high artistic values with an exceptional degree of integrity. In June 2017 the Todd House was designated a Protected Historical Landmark by the Houston City Council.[40]

[39] Schulze, *Mies van der Rohe*, p. 323.
[40] Dylan Baddour, "Houston Names 2 Homes, Office Building To Landmarks List," *Houston Chronicle*, 22 June 2017.

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Image 1
Map of Texas highlighting Harris County

Image 2
Google Earth map, accessed March 11, 2018

Image 3

Composite map from Sanborn Map Co. of New York Insurance Maps of Houston, Texas, Volume 5, 1924 updated to February 1951, Sheets 584 and 585, showing subdivisions of Shadyside, Shadowlawn, Waverly Court, and West Eleventh Place.

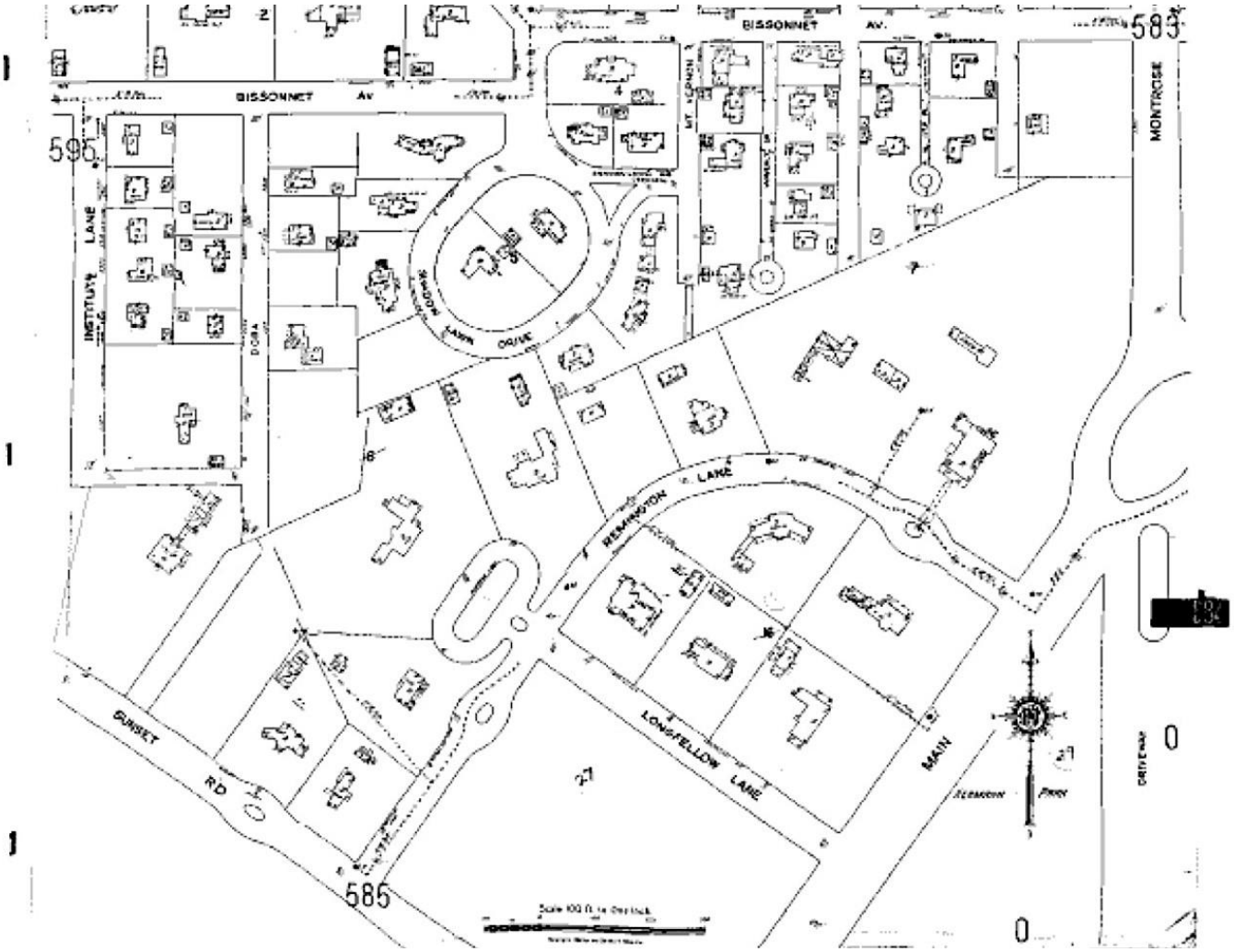

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Image 4
Site plan of Shadowlawn subdivision showing distribution of buildings. Rice Design Alliance, 1983.

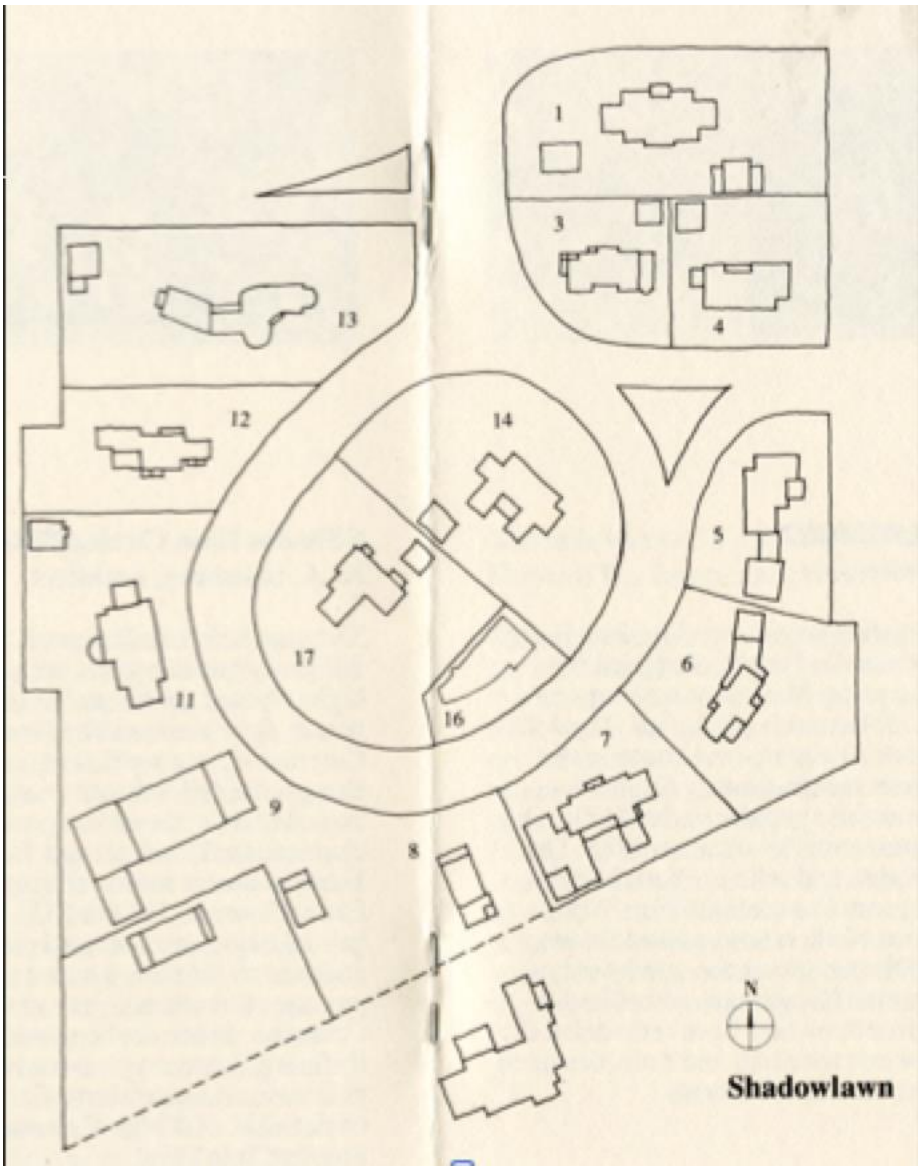

Image 5

Plot Plan. Anderson Todd Architectural and Academic Career Papers, 1943-1945, UA 314, Woodson Research Center, Fondren Library, Rice University, Houston, Texas.

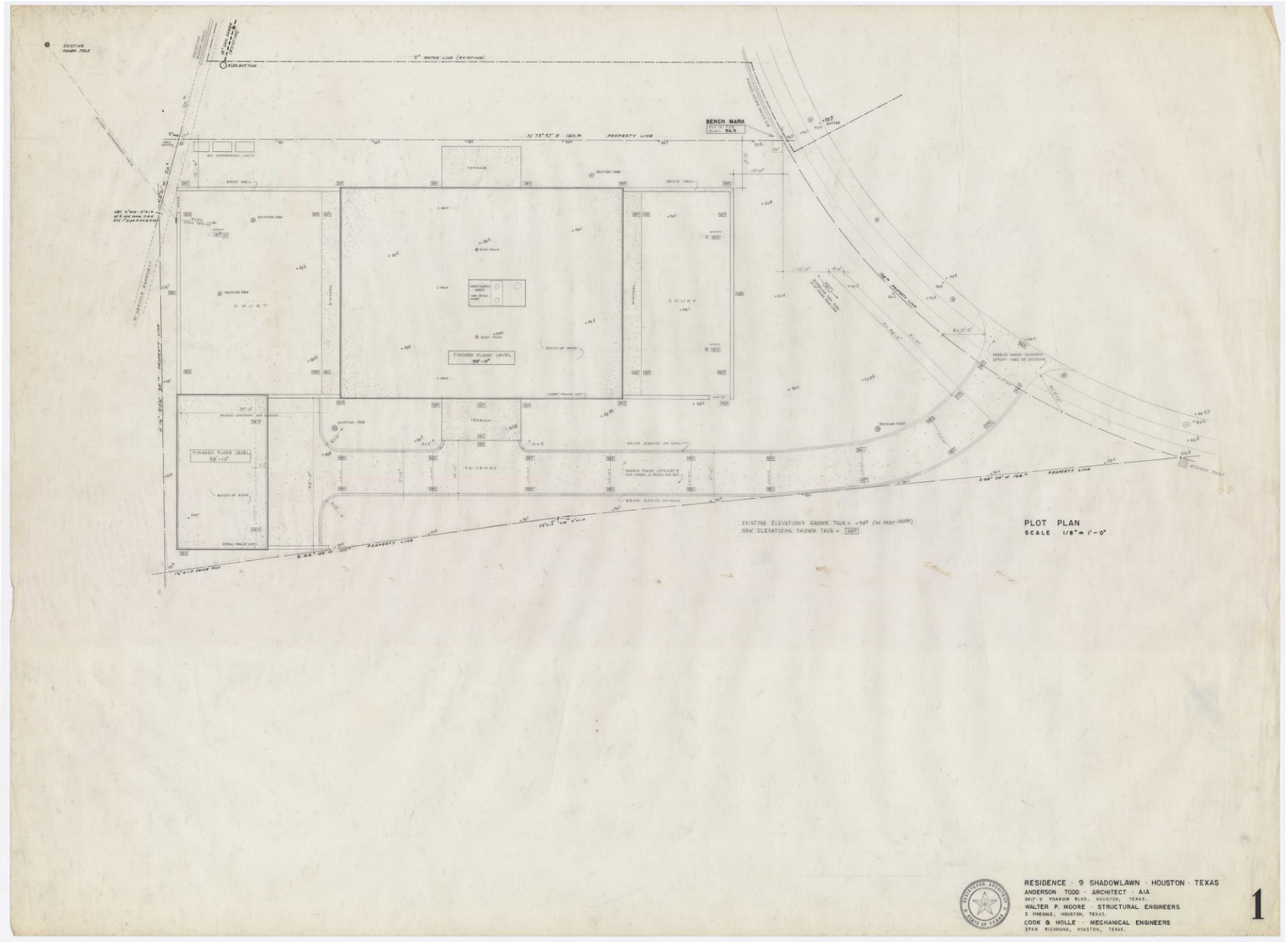

Image 6

Floor Plan. Anderson Todd Architectural and Academic Career Papers, 1943-1945, UA 314, Woodson Research Center, Fondren Library, Rice University, Houston, Texas.

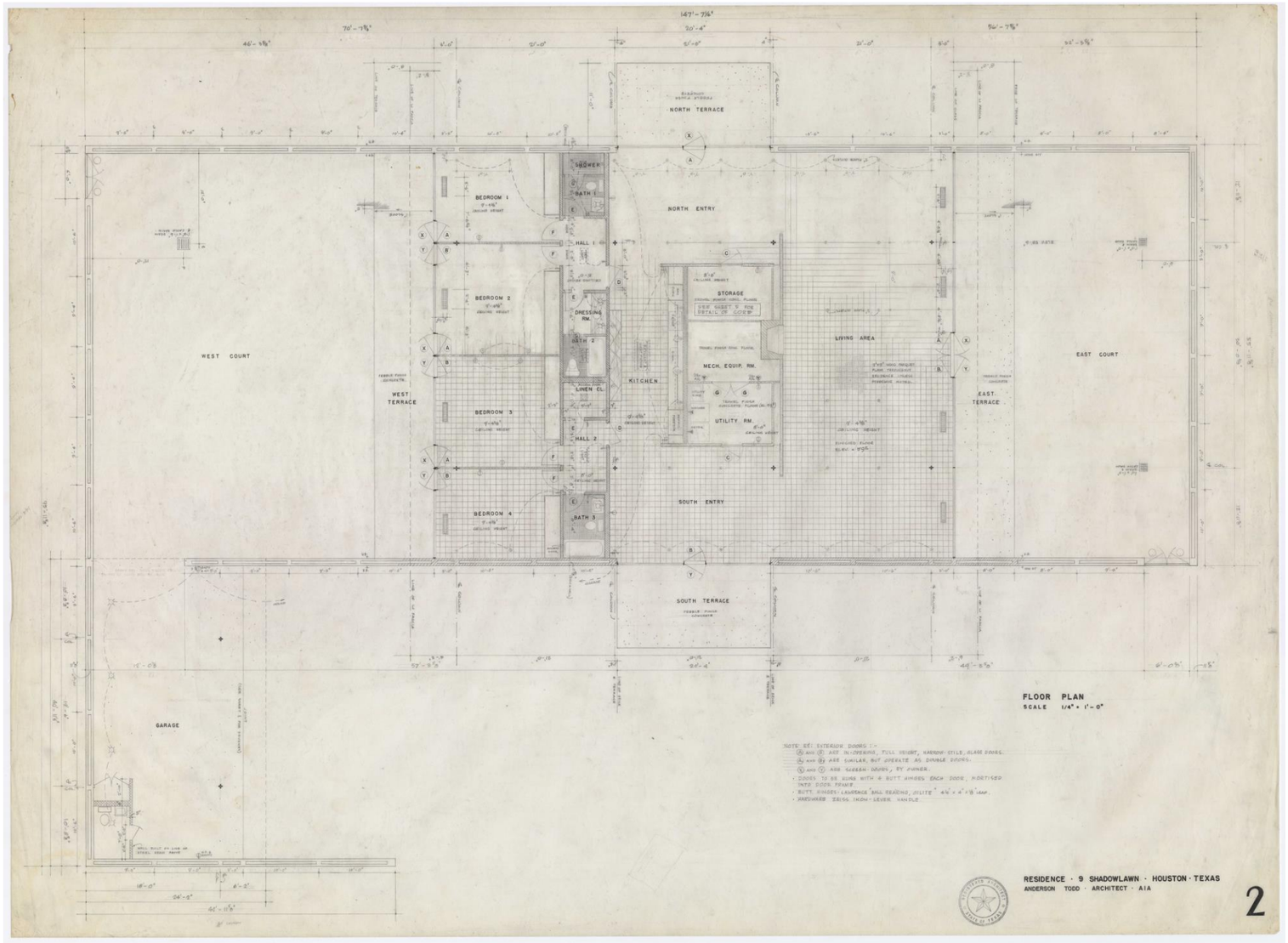

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Image 7

Exterior Elevation. Anderson Todd Architectural and Academic Career Papers, 1943-1945, UA 314, Woodson Research Center, Fondren Library, Rice University, Houston, Texas.

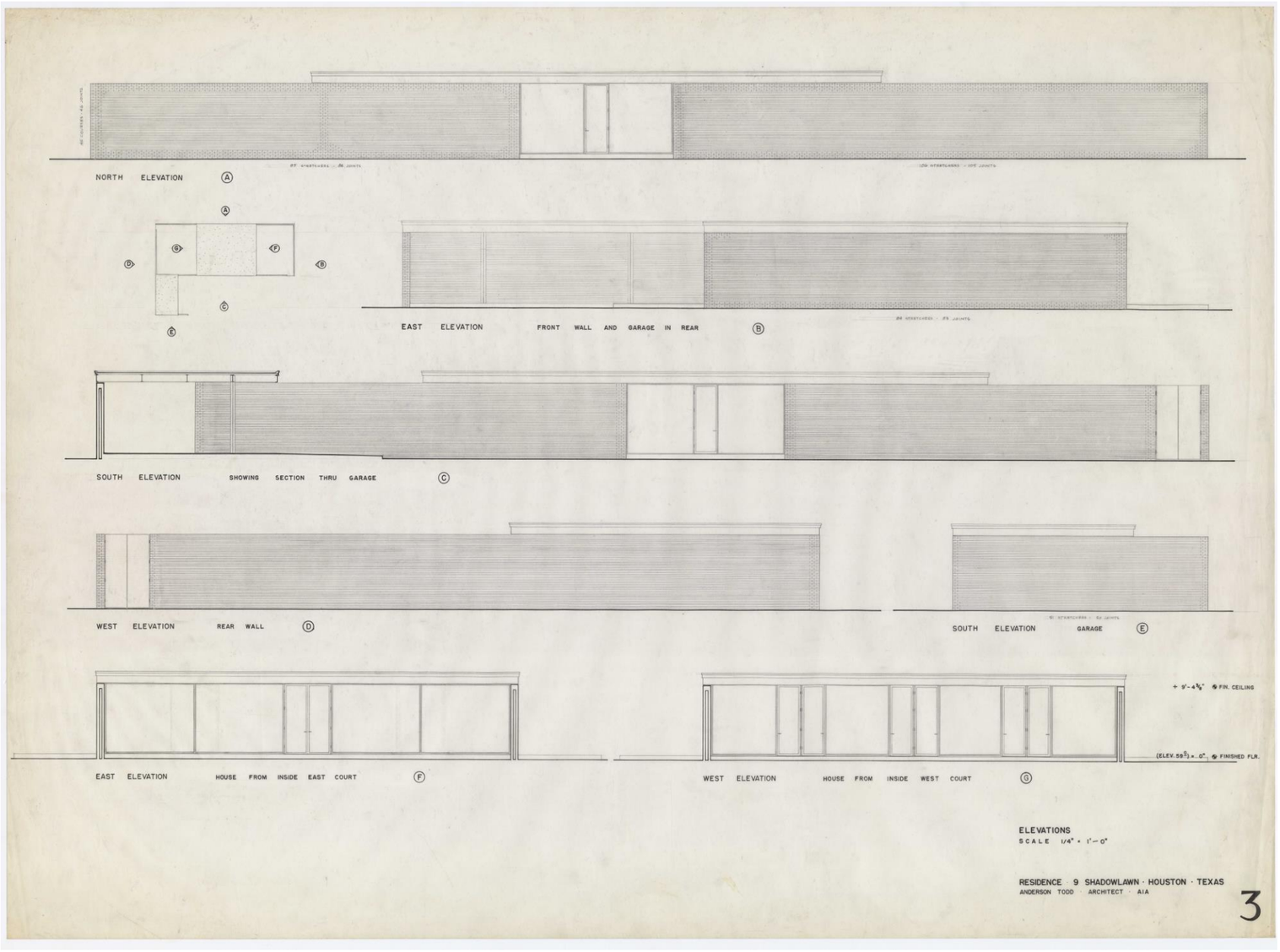
NORTH ELEVATION
EAST ELEVATION FRONT WALL AND GARAGE IN REAR
SOUTH ELEVATION SHOWING SECTION THRU GARAGE
WEST ELEVATION REAR WALL
SOUTH ELEVATION GARAGE
EAST ELEVATION HOUSE FROM INSIDE EAST COURT
WEST ELEVATION HOUSE FROM INSIDE WEST COURT
+ 9'-4⅝" FIN. CEILING
(ELEV. 59⅝) ± 0" FINISHED FLR.
ELEVATIONS
SCALE 1/4" = 1'-0"
RESIDENCE 9 SHADOWLAWN · HOUSTON · TEXAS
ANDERSON TODD · ARCHITECT · AIA
3

Image 8
Interior Section. Anderson Todd Architectural and Academic Career Papers, 1943-1945, UA 314, Woodson Research Center, Fondren Library, Rice University, Houston, Texas.

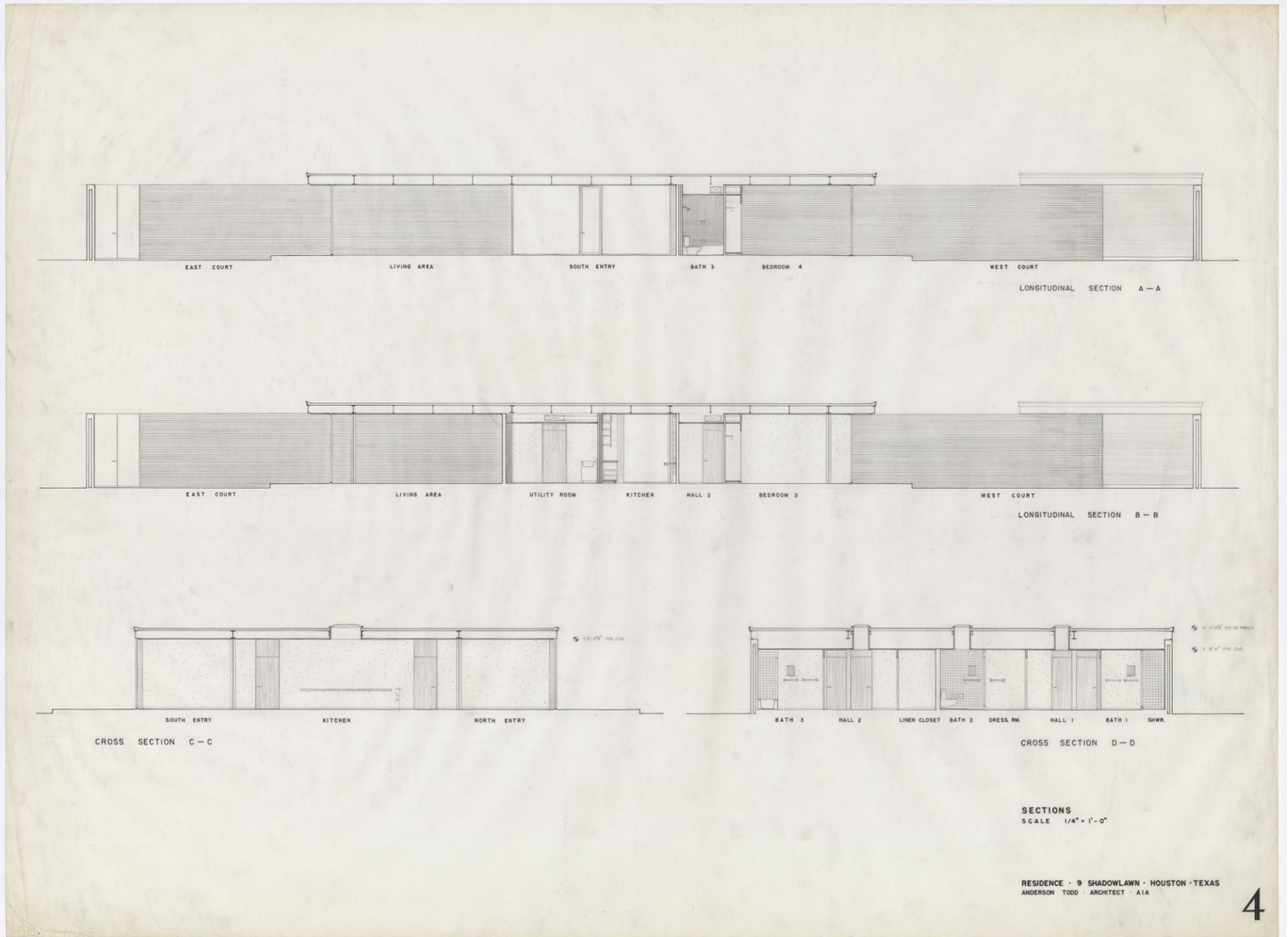

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Image 9

Aerial view of the Museum of Fine Arts, Houston, with J. S. Cullinan House in lower right and subdivisions of West Eleventh Place, Waverly Court, and Shadowlawn in lower left, 1924. Joseph Stephen Cullinan Collection, University of Houston Libraries Special Collection, M. D. Anderson Library, University of Houston, Houston, Texas.

Image 10
"Houston's Cradle of Culture and Environs," *Houston Gargoyle*, 5 (1 May 1932): 11.

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Image 11
From left to right: Lucie Wray Todd, David Todd, Anderson Todd, and Emily Todd photographed at 9 Shadowlawn Circle, c. 1964. Todd family collection.

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Image 12

Left to right: Anderson Todd and Ludwig Mies van der Rohe at the dedication of Cullinan Hall, The Museum of Fine Arts, Houston, 1958. Photograph by Eve Arnold.

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Image 13

Memorial service for Ludwig Mies van der Rohe, S. R. Crown Hall, Illinois Institute of Technology, Chicago, Illinois, 25 October 1969. Seated from left to right in the front row are Mies's grandson, Dirk Lohan, eulogist and museum director James Johnson Sweeney, Lora Marx, Marianne Lohan, Laura Sweeney, Phyllis Lambert, (face obscured), and Philip Johnson. In the second row on the far left are Nina J. Cullinan (looking away from camera) and Anderson Todd (looking at camera).

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Image 14

"An Open Plan for a Family Home," *Architectural Record*, 135 (March 1964): 173.

AN OPEN PLAN FOR A FAMILY HOME

Anderson Todd designs a classic courtyard house
to meet his own family's needs: privacy,
safety and servantless operation

SBR Draft

Image 15

Carol Sama, "4 Environments: You Are How You Live: Spaced Out," *Houston Home and Garden*, 5 (October 1978): 10.

4 Environments

YOU ARE HOW YOU LIVE

by Carol Sama

1 Spaced Out

Architect Anderson Todd lives by the book. His residence, which he designed, is a classical interpretation of modern architecture: precise, defined and filled with wide open spaces. "This room has no trouble at all swallowing up a crowd of 150," says Todd about a space (23x54 feet) that makes one-room living take on new dimensions.

White tie receptions and blue jean crowds both feel right at home, which Todd attributes, in part, to "the largeness of the space and restraint of materials. The house acts as a background architecture and does not impinge itself on you."

Todd gives Bauhaus designer Ludwig Mies van der Rohe a lot of credit for the way he lives. He was very influenced by the master when the two worked on the Houston Museum of Fine Arts addition which Mies van der Rohe designed. "I learned one can never experience a more adequate way of doing things than the way Mies did them. There is no disorder. Everything is clean and simple."

Todd lives by the less-is-more book, which according to Todd is something Mies van der Rohe espoused but never said (although he is given credit for the oft-used phrase). Says Todd about his home, "It is an expression of practical roots." A house built to last, in the strictest sense. (continued)

SBR Draft

Photographs

Todd House
Houston, Harris County, Texas
Photographed by David Todd

Photo 1
Northeast (street) elevation, camera facing southwest.

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Photo 2
Southeast elevation showing driveway and rear carport, camera facing west.

SBR Draft

Photo 3
Southeast elevation. Detail of front entrance, camera facing northwest.

SBR Draft

Photo 4
Entrance foyer, camera facing west.

SBR Draft

Photo 5
Northeast (courtyard) elevation, camera facing southwest.

SBR Draft

Photo 6
Living room looking into east courtyard, camera facing northeast.

SBR Draft

Photo 7
Living room, camera facing south.

SBR Draft

Photo 8
Case piece between the living room and dining room, camera facing northwest.

SBR Draft

Photo 9
Dining room, camera facing northeast.

SBR Draft

Photo 10
Kitchen, camera facing south.

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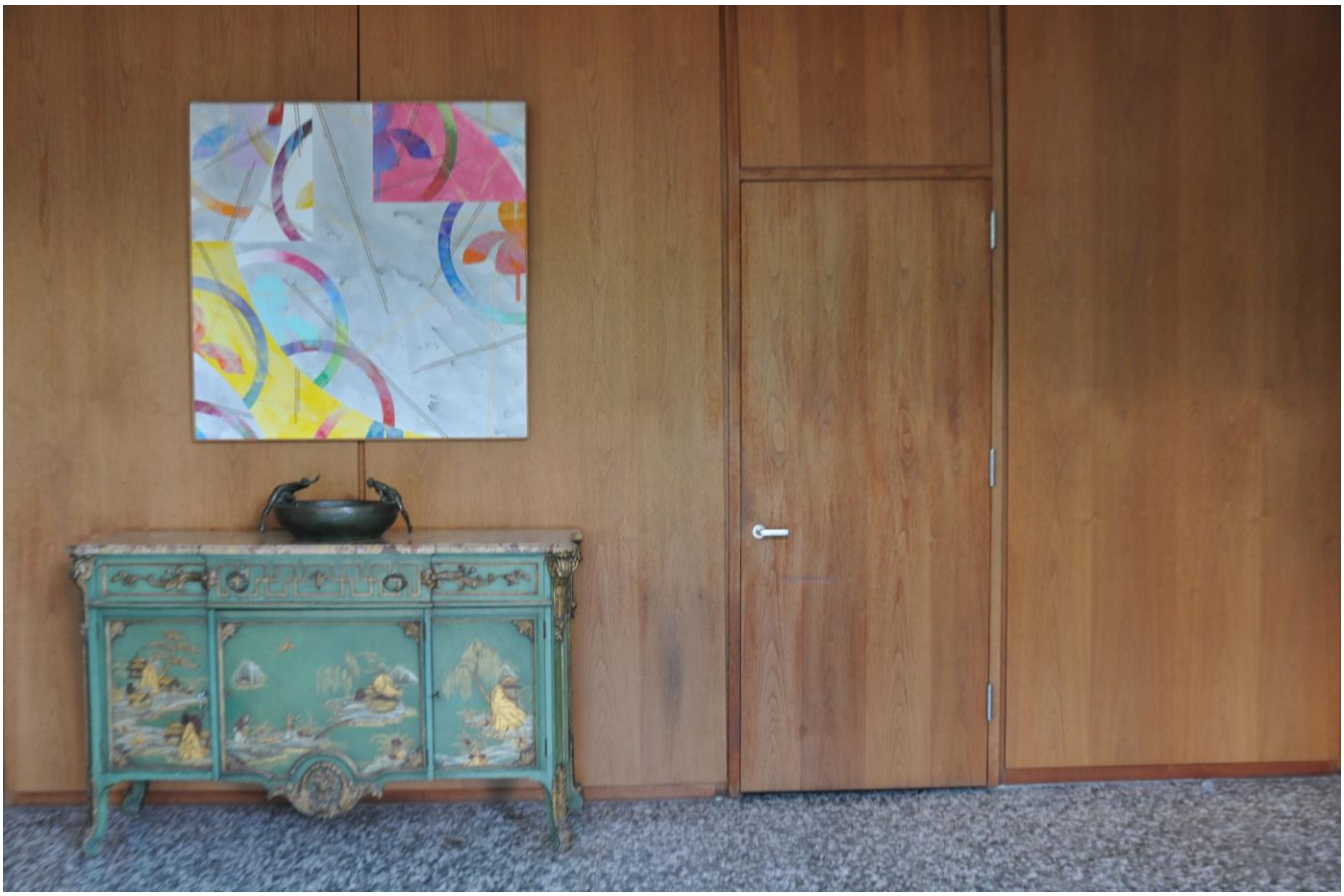
Photo 11
Detail of steel column and return air register, camera facing northeast.

SBR Draft

Photo 12
Detail of Zeiss Ikon door lever in entrance foyer, camera facing north.



SBR Draft

Photo 13
Detail of dining room table, camera facing northeast.

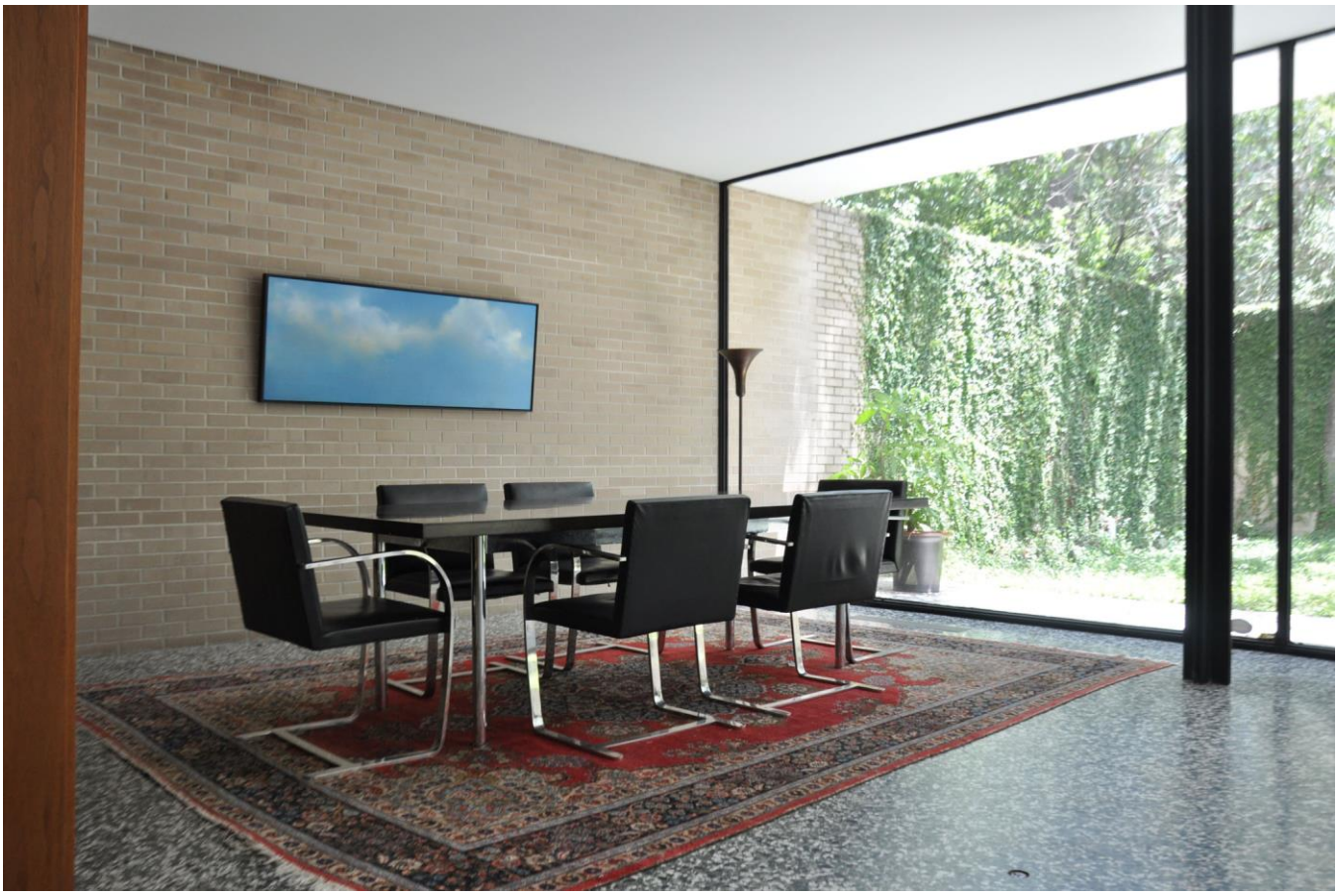


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Photo 14
Detail of bedroom chest of drawer-credenza unit and wall-mounted bookshelves, camera facing northwest.

Photo 15
Detail of bedroom wardrobe-cabinet unit, camera facing east.

7

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